

Aug.

52

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

GOETZ'S

NŒNIA

LONDON: NOVELLO. EWER & CO

BACH

MOZART BEETHOVEN HAYDN

SPOHR MENDELSSOHN WEBER

NOVELLO'S ORIGINAL OCTAVO EDITION

OF

Oratorios, Cantatas, Odes, Masses, &c.

| | Paper Covers. | Paper Boards. | Scarlet Cloth. |
|---|------------------|------------------|-------------------|
| FRANZ ABT. | | | |
| THE WATER FAIRIES (Female Voices) .. | 2/6 | — | — |
| THOMAS ANDERTON. | | | |
| WRECK OF THE HESPERUS .. | 2/0 | — | — |
| P. ARMES. | | | |
| HEZEKIAH .. | 2/6 | — | — |
| E. ASPA. | | | |
| THE GIPSIES .. | 2/0 | — | — |
| ENDYMION .. | 4/0 | — | — |
| ASTORGA. | | | |
| STABAT MATER .. | 1/0 | 1/6 | 2/6 |
| BACH. | | | |
| THE PASSION (S. Matthew) .. | 2/0 | 2/6 | 4/0 |
| THE PASSION (S. John) .. | 2/0 | 2/6 | 4/0 |
| CHRISTMAS ORATORIO .. | 3/0 | 3/6 | 5/0 |
| GOD GOETH UP WITH SHOUTING. Cantata | 1/0 | — | — |
| GOD'S TIME IS THE BEST .. | 1/0 | — | — |
| MY SPIRIT WAS IN HEAVENESS .. | 1/0 | — | — |
| O LIGHT EVERLASTING .. | 1/0 | — | — |
| BIDE WITH US .. | 1/0 | — | — |
| A STRONGHOLD SURE .. | 1/0 | — | — |
| I WRESTLE AND PRAY .. | 0/4 | — | — |
| BE NOT AFRAID .. | 0/6 | — | — |
| MAGNIFICAT .. | 1/0 | — | — |
| BLESSING, GLORY, AND WISDOM .. | 0/6 | — | — |
| J. BARNBY. | | | |
| REBEKAH .. | 2/0 | 2/6 | 4/0 |
| BEETHOVEN. | | | |
| RUINS OF ATHENS .. | 1/6 | 2/0 | 3/0 |
| ENGEDI; OR, DAVID IN THE WILDERNESS | 1/0 | — | 2/6 |
| MOUNT OF OLIVES .. | 1/0 | 1/6 | 2/6 |
| MASS IN C .. | 1/0 | 1/6 | 2/6 |
| COMMUNION SERVICE IN C .. | 1/6 | — | 3/0 |
| MASS IN D .. | 2/0 | 2/6 | 3/6 |
| SIR JULIUS BENEDICT. | | | |
| ST. PETER .. | 3/0 | 3/6 | 5/0 |
| SIR W. S. BENNETT. | | | |
| THE MAY QUEEN .. | 3/0 | 3/6 | 5/0 |
| J. BRAHMS. | | | |
| A SONG OF DESTINY .. | 1/0 | — | — |
| J. F. BRIDGE. | | | |
| MOUNT MORIAH .. | 3/0 | — | — |
| CHERUBINI. | | | |
| REQUIEM MASS IN C MINOR (Latin and English words) .. | 1/0 | 1/6 | 2/6 |
| THIRD MASS (CORONATION) .. | 1/0 | 1/6 | 2/6 |
| E. T. CHIPP. | | | |
| JOB .. | 4/0 | — | — |
| NAOMI .. | 5/0 | — | — |
| SIR M. COSTA. | | | |
| THE DREAM .. | 1/0 | — | — |
| W. CROTCH. | | | |
| PALESTINE .. | 3/0 | 3/6 | 5/0 |
| HENRY FARMER. | | | |
| MASS IN B FLAT (Latin and English words) | 2/0 | 2/6 | 3/6 |

| | Paper Covers. | Paper Boards. | Scarlet Cloth. |
|--|------------------|------------------|-------------------|
| NIELS W. GADE. | | | |
| SPRING'S MESSAGE .. | 0/8 | — | — |
| ERL-KING'S DAUGHTER .. | 1/6 | 2/0 | 3/0 |
| ZION .. | 1/6 | 2/0 | 3/0 |
| THE CRUSADERS .. | 2/0 | 2/6 | 4/0 |
| COMALA .. | 2/0 | 2/6 | 4/0 |
| HENRY GADSBY. | | | |
| ALCESTIS .. | 4/0 | — | — |
| LORD OF THE ISLES .. | 4/0 | — | — |
| HERMANN GOETZ. | | | |
| BY THE WATERS OF BABYLON (Psalm 137) | 1/0 | — | — |
| NØENIA .. | — | — | — |
| CH. GOUNOD. | | | |
| DE PROFUNDIS (130th Psalm) (Latin and English words) .. | 4/0 | — | — |
| MESSE SOLENNELLE .. | 1/0 | 1/6 | 2/6 |
| COMMUNION SERVICE (Messe Solennelle).. | 1/6 | — | 3/0 |
| THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Filiae Jerusalem) .. | 1/0 | — | — |
| DAUGHTERS OF JERUSALEM .. | 1/0 | — | — |
| GALLIA .. | 1/6 | — | — |
| C. H. GRAUN. | | | |
| THE PASSION OF OUR LORD (Der Tod Jesu) | 2/0 | 2/6 | 4/0 |
| TE DEUM .. | 2/0 | 2/6 | 4/0 |
| J. O. GRIMM. | | | |
| THE SOUL'S ASPIRATION .. | 1/0 | — | — |
| HANDEL. | | | |
| SEMELE .. | 3/0 | 3/6 | 5/0 |
| THE PASSION .. | 3/0 | 3/6 | 5/0 |
| THE TRIUMPH OF TIME AND TRUTH .. | 3/0 | 3/6 | 5/0 |
| ALEXANDER BALUS .. | 3/0 | 3/6 | 5/0 |
| HERCULES .. | 3/0 | 3/6 | 5/0 |
| ATHALIAH .. | 3/0 | 3/6 | 5/0 |
| ESTHER .. | 3/0 | 3/6 | 5/0 |
| SUSANNA .. | 3/0 | 3/6 | 5/0 |
| THEODORA .. | 3/0 | 3/6 | 5/0 |
| BELSHAZZAR .. | 3/0 | 3/6 | 5/0 |
| THE MESSIAH, edited by V. Novello | 2/0 | 2/6 | 4/0 |
| THE MESSIAH, ditto, Pocket Edition | 1/0 | 1/6 | 2/0 |
| THE MESSIAH, edited by W. T. Best | 2/0 | 2/6 | 4/0 |
| ISRAEL IN EGYPT, edited by Mendelssohn | 2/0 | 2/6 | 4/0 |
| ISRAEL IN EGYPT, Pocket Edition | 1/0 | 1/6 | 2/0 |
| JUDAS MACCABÆUS .. | 2/0 | 2/6 | 4/0 |
| JUDAS MACCABÆUS, Pocket Edition | 1/0 | 1/6 | 2/0 |
| SAMSON .. | 2/0 | 2/6 | 4/0 |
| SOLOMON .. | 2/0 | 2/6 | 4/0 |
| JEPTHATHA .. | 2/0 | 2/6 | 4/0 |
| JOSHUA .. | 2/0 | 2/6 | 4/0 |
| DEBORAH .. | 2/0 | 2/6 | 4/0 |
| SAUL .. | 2/0 | 2/6 | 4/0 |
| CHANDOS TE DEUM .. | 1/6 | 2/0 | 3/0 |
| DETTINGEN TE DEUM .. | 1/0 | 1/6 | 2/0 |
| UTRECHT JUBILATE .. | 1/0 | — | — |
| O PRAISE THE LORD WITH ONE CONSENT (Sixth Chandos Anthem) .. | 1/0 | — | — |
| CORONATION AND FUNERAL ANTHEMS or singly:— | — | — | 5/0 |
| THE KING SHALL REJOICE .. | 0/8 | — | — |
| ZADOCK THE PRIEST .. | 0/2 | — | — |
| MY HEART IS INDITING .. | 0/8 | — | — |
| LET THY HAND BE STRENGTHENED .. | 0/6 | — | — |
| THE WAYS OF ZION .. | 1/6 | — | — |
| ALEXANDER'S FEAST .. | 2/0 | 2/6 | 4/0 |
| ACIS AND GALATEA .. | 1/0 | 1/6 | 2/6 |
| ODE ON ST. CECILIA'S DAY .. | 1/6 | 2/0 | 3/0 |
| L'ALLEGRO, IL PENSIEROSO ED IL MODE- RATO .. | 3/0 | 3/6 | 5/0 |

NOVELLO'S ORIGINAL OCTAVO EDITION.

NŒNIA

(POEM BY SCHILLER)

FOR

CHORUS AND ORCHESTRA.

COMPOSED, AND DEDICATED TO HIS FRIEND, FRIEDRICH HÉGAR,

BY

HERMANN GOETZ.

PRESENTED BY

O.

Mr. A.E. Kroeger

ENGLISH VERSION BY

THE REV. J. TROUTBECK, M.A.

BOSTON: OLIVER DITSON & CO.

CHAS. H. DITSON & CO.
(SUCCESSORS TO J. L. PETERS),
843, BROADWAY, NEW YORK.

LYON & HEALY,
CHICAGO.

JAS. E. DITSON & CO.
(SUCCESSORS TO LEE & WALKER),
PHILADELPHIA.

NOVELLO'S ORIGINAL OCTAVO EDITION.

NŒNIA

(POEM BY SCHILLER)

FOR

CHORUS AND ORCHESTRA.

COMPOSED, AND DEDICATED TO HIS FRIEND, FRIEDRICH HÉGAR,

BY

HERMANN GOETZ.

OP. 10.

THE ENGLISH VERSION BY

THE REV. J. TROUTBECK, M.A.

BOSTON: OLIVER DITSON & CO.

CHAS. H. DITSON & CO.
(SUCCESSORS TO J. L. PETERS),
843, BROADWAY, NEW YORK.

LYON & HEALY,
CHICAGO.

JAS. E. DITSON & CO.
(SUCCESSORS TO LEE & WALKER),
PHILADELPHIA.

GOETZ'S "NÆNIA."

FULL SCORE, 6s.; ORCHESTRAL PARTS, 7s.; VOCAL PARTS, 1s. 4d.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

NCENIA.

Flutes, Oboes, Clarinets, Bassoons, Horns, Tympani, and Strings.

PIANO.
♩. = 64.

Con moto appassionato.

Cello. Tnr. Bsn. & Hns. sustain.

pp

Tymp.

Cello. Tnr. mf

f Tutti. sf

Fl. Fl. & Cl. p espress. Hn. Str.

Str. & Wind. Tnr.

mf Str. Bsn. & Hns. sustain.

Cello.

f espress.

Str. dim. p

Str. pp

Tymp.

A SOPRANO. *ritard.* *f* Tempo 1mo.

And the Beau - ti - ful must per - ish,

ALTO. *f*

And the Beau - ti - ful must per - ish,

TENOR. *f*

And the Beau - ti - ful must per - ish,

BASS. *f*

And the Beau - ti - ful must per - ish,

A *ritard.* Tempo 1mo.

f Tutti.

ri - - te

p and the Beau - - ti - ful must per - -

p and the Beau - - ti - ful must per - -

p and the Beau - - ti - ful must per - -

p and the Beau - - ti - ful must per - -

ri - - te

and the Beau - - ti - ful must per - -

nu - - to.

ish, must per - - ish!

ish, must per - - ish!

ish, must per - - ish!

ish, must per - - ish!

nu Fl. to. Cl.

Cl. espress.

Str. pp

B *Tempo 1mo.*

f What van - quish-es men and im - mor - tals

What van - quish-es

Can the

B *Tempo 1mo.*

Str. f

Can the mer - ci - less breast move not, of
And the
men and im - mor - tals, both men and im - mor - tals
mer - ci - less breast, can the mer -
Sty - gi - an Jove, of Sty - gi - an
Beau - ti - ful must per - ish !
Can the mer - ci - less breast move not, of Sty - gi - an
- ci - less breast move not, of Sty - gi - an
Jove, Can the mer -
What van - quishes men and im - mor - tals Can the
Jove,
Jove, What van - quish - es men and im -
Jove, What van - quish - es men and im -
f Wind sustain.

ci - less breast, can the mer - ci-less breast move not, of
 mer - ci-less breast move not, of Sty - gi - an
 can the mer - ci - less
 mor - tals, both men . . . and im - mort - als can the mer -
 Sty - gi-an Jove, . . . of Sty - gi - an, Sty -
 Jove, . . . Can the mer - ci - less breast . . . move not, of
 breast move . . . not, of Sty - gi-an Jove, of
 ci - less breast move not, of Sty -
 gi - an Jove, . . . can the mer - ci-less breast
 Sty - gi - an Jove, . . . can the mer - ci-less breast
 Sty - gi-an Jove, . . . can the mer - ci-less breast
 gi - an Jove, . . . can the mer - ci-less breast
 Tutti.

move not, of Sty - gi - an Jove, can the

move not, of Sty - gi - an Jove, can the

move not, of Sty - gi - an Jove, can the

move not, of Sty - gi - an Jove, can the

sempre ff

mer - ci - less breast move not, of Sty - gi - an Jove,

mer - ci - less breast move not, of Sty - gi - an Jove,

mer - ci - less breast move not, of Sty - gi - an Jove,

mer - ci - less breast move not, of Sty - gi - an Jove,

can the

can the mer - ci - less breast . . move not, of

What

What van - quish - es men and im - mor - tals, men and im -

mer - - - ci - less breast . . . move not, of Sty - gi - an Jove,
 Sty - gi - an Jove, can the mer - - - ci - less
 van - quish-es men and im - mor - tals, what van - quish-es men and im -
 mor - tals moves . . . not the mer - - - ci - less breast,
sempre ff
 not the mer - - - ci - less breast . . .
 breast . . . move not, of Sty - gi - an Jove, can the mer - ci-less breast
 - mor - tals moves not the mer - - - ci - less breast . . .
 it moves not the mer - ci - less breast . . .
 of Sty - - - gi - - an Jove.
 of Sty - - - gi - - an Jove.
 of Sty - - - gi - - an Jove.
 of Sty - - - gi - - an Jove.

poco ritenuto.

F And the Beau - ti - ful must

ff And the Beau - ti - ful must

ff And the Beau - ti - ful must

F And the Beau - ti - ful must *poco ritenuto.*

a tempo.

per - ish,

per - ish,

per - ish,

per - ish,

a tempo.

vi. *Tutti.*

ri - - te - nu - - to.

and the Beau - ti - ful must per - ish! . . .

and the Beau - ti - ful must per - ish! . . .

and the Beau - ti - ful must per - ish! . . .

and the Beau - ti - ful must per - ish! . . .

ri - - te - nu - - to.

*G A tempo, un poco meno mosso.*TENOR. *espressivo quasi Recitativo.*

Once a - lone did Love o - ver - come . . .

G A tempo, un poco meno mosso. 58.

pp Str.

him who rules the de - part - ed :

f Str. & Wind.

Yet at the thresh-old it - self harsh-ly re - called he the

boon. . . . Not fair A - phro - di -

ALTO. *espress.*

pp Str.

- - te could heal the wounds of Ad - on - - is,

pp

Wounds in his del - i - cate flesh, *sf* torn

p

cl.

by the tusk . . of the boar.

Tnr.

Cl. Bssn. & Hns.

espress.

Bassi.

Bass.

mf espress.

Nay, the god - like he - ro was not saved . .

H.

by a moth - er im - mor - tal, When at the

ritard.

Sae - an gate fall - ing, his fate be ful -

ritard.

Moderato.

filled.

Moderato $\text{♩} = 100.$

p Str. *Bsn. & Hns. sustain.*

CHORUS.
I dolce.

But forth she came from the sea with all the daughters of Ne-reus,

dolce. But forth she came from the sea with all the daughters of Ne-reus,

I

p Tutti.

she came from the sea with all, with all the

dolce. she came from the sea,

But forth she came from the sea with all the daughters of

dolce. But forth she came from the sea with all the daughters of

daugh - ters of Ne - - reus, forth she came from the sea . . .

with all the daugh - ters of Ne - - reus, with all the daugh -

Ne - - reus, came with all the daugh -

Ne - - reus, came from the sea with all . . .

with all the daugh - ters of Ne - reus, *espress.*

- ters of Ne - - reus, and their wail - *espress.*

- ters of Ne - - reus, and their *espress.*

the daugh - ters of Ne - - reus, and their

pp

espress.

and their wail - - ing up - rose, and their wail -

- ing up - rose, and their wail - - ing up - rose, *mf*

wail - ing, and their wail - ing, and their wail - ing up -

wail - - ing up - - rose,

ing up - rose, . . . where lay in death her no - ble son.

mf up - rose, . . . where lay in death her no - ble son.

mf up - rose, . . . where lay in death her no - ble son.

mf up - rose, . . . where lay in death her no - ble son.

mf Str.

Lo! forth she came from the sea with

Lo! forth she came from the sea with

mf Bsn. *p* Tutti.

all the daugh - ters of Ne - reus, and their wail - ing up -

all the daugh - ters of Ne - reus, and their wail - ing up -

their wail - ing up -

their wail - ing up -

rose, where lay in death her no - ble son.

rose, where lay in death her no - ble son. *

rose, where lay in death her no - ble son.

rose, their wail - - ing up - rose.

L Allegro assai.

Each god - dess with

Each god - dess with

See thou! the gods are la - ment - ing,

See thou! the gods are la - ment - ing,

L Allegro assai. ♩ = 76.

them is la - ment - ing that the Beau - ti - ful de - cays, and . .

them is la - ment - ing that the Beau - ti - ful de - cays, . . and

that the Beau - ti - ful de - cays, . . and

that the Beau - ti - ful de - cays, . .

that the Per - fect de - parts. See . . . thou! the gods are la -
 that the Per - fect de - parts. See . . . thou! the gods are la -
 that the Per - fect de - parts. See thou! the
 and that the Per - fect de - parts. See thou! the
 ment - ing, Each god - dess with them is la - ment - ing
 ment - ing, Each god - dess with them is la - ment - ing
 gods are la - ment - ing, see thou! each god - dess with them is la - ment - ing
 gods are la - ment - ing, see . . . thou, la - ment - ing
 that the Beau - ti - ful de - cays, and . . . that the Per - fect de -
 that the Beau - ti - ful de - cays, . . . and that the Per - fect de -
 that the Beau - ti - ful de - cays, . . . and that the Per - fect de -
 that the Beau - ti - ful de - cays, . . . and that the Per - fect de -

- parts, that the Beau - ti - ful de - cays, de - cays,
 - parts, that the Beau - ti - ful de -
 - parts, that the Beau - ti - ful de - cays, the
 - parts, that the

and that the Per - fect de - parts, and that the
 - cays, and that the Per - fect de - parts, that the
 Beau - ti - ful de - cays, and that the Per - fect de -
 Beau - ti - ful de - cays, and that the Per -

Per - fect, that the Per - fect de - parts. See thou! each
 Per - fect de - parts. See thou! the gods are la -
 - parts, that the Per - fect de - parts.
 - fect, that the Per - - - fect de - - parts.

Str. *p* Str. pizz. *Ob.* *cl.*

mp

god - dess with them is la - ment - ing, see thou! each god - dess with them is la -

p ment - ing, *mp* see thou! the gods are la - ment - ing, *mf*

p See thou! the gods are la - ment - ing, *mf* see thou! the gods are la -

p See thou! the gods are la - ment - ing, *mf* see thou! the gods are la -

Basn.

ment - ing, see thou! the gods are la - ment - ing, the gods are la -

see thou! each goddess with them is la - ment - ing, the gods are la -

ment - ing, each god - dess with them la - ment - ing, the

ment - ing, each god - - dess la - ment - ing, the

f *p Str. arco.* *Wind sustain.*

sf

ment - ing, each god - - dess with them is la - ment - ing

ment - ing, each god - - dess with them is la - ment - ing

gods are la - ment - ing, see thou! each god - dess with them is la - ment - ing

gods are la - ment - ing, see . . . thou! la - ment - ing

that the Beau-ti-ful de-cays, and . . . that the Per-fect de-

that the Beau-ti-ful de-cays, . . . and that the Per-fect de-

that the Beau-ti-ful de-cays, . . . and that the Per-fect de-

that the Beau-ti-ful de-cays, . . . and that the Per-fect de-

f *Tutti.* *ritard.*

- parts, and . . . that the Per-fect de-parts, that the Per-

- parts, and . . . that the Per-fect de-parts, that the Per-

- parts, and . . . that the Per-fect de-parts, that the Per-fect, that the

- parts, and . . . that the Per-fect de-parts, that the Per-

N *sf* *p* *ritard.*

a tempo.

- fect de-parts.

- fect de-parts.

Per-fect de-parts.

- fect de parts.

a tempo.

f *Str.* *Hns. sustain.*

Un poco moderato.

Un poco moderato. $\text{♩} = 120$.

Fl. *espress.*

p

pp Yet a death - song, yet a death - song, up -

pp Yet . . . a death - song, up -

pp Yet a death - song, up - raised by

pp Yet a death - song up - raised by

Cl. Bsn. & Hns. sustain.

raised by lips of af - fec - tion, is glor - ious,

raised by lips of af - fec - tion, is glor - ious,

lips . . . of af - fec - tion, is glor - ious, by

lips . . . of af - fec - tion, is glor - ious, by

Fl. *espress.*

by lips of af - fec - tion, yet a death - song, yet a

by lips of af - fec - tion, yet a death - song, yet a

lips . . . of af - fec - tion, yet a death - song, yet a

lips . . . of af - fec - tion, yet a death - song, yet a

death - song, up - raised by lips of af - fec - tion, is

death - song, up - raised by lips of af - fec - tion, is

death - song, up - raised by lips of af - fec - tion, is

death - song, up - raised by lips of af - fec - tion, is

Cl. & Bsn.

glor - ious, is glor - ious, is glor - ious ! . .

glor - ious, is glor - ious, is glor - ious ! . .

glor - ious, is glor - ious, is glor - ious ! . .

glor - ious, is glor - ious, is glor - ious ! . .

P

mf

He that is mean and base pass - es un -

mf

He that is mean and base pass - es un -

P

mf Tutti. *p*

mf

He that is mean and base

sung to the grave, *mf*

He that is mean and base

sung to the grave, . .

sfp

pass - es un - sung to the grave, pass - es un -

sfp

pass - es un - sung to the grave, pass - es un -

sfp

pass - es un - sung to the grave, pass - es un -

sfp

pass - es un - sung to the grave, pass - es un -

sfp

pass - es un - sung to the grave, pass - es un -

- sung to the grave. . . .
 - sung to the grave. . . .
 - sung to the grave. . . .
 - sung to the grave. . . .

Hn.
p Cl. & Bsn. *ff*
Cello.

Yet a death - song, yet a

p *Str.* *espress.* *Tnr.*

sempre pp
 death - song, up - raised by lips of af - fec - - tion,
p espress.
 Yet a

Wind sustain. *sempre pp* *Fl. & Ob.*

The musical score is written for a large ensemble. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into three systems. The first system contains the vocal entries and the piano introduction. The second system features a vocal solo and piano accompaniment. The third system continues the vocal solo and piano accompaniment. The piano part includes various instruments: Horns (Hn.), Clarinet and Bassoon (Cl. & Bsn.), Cello, Violins (Vl.), Viola (Vla.), Tenor (Tnr.), and Flute and Oboe (Fl. & Ob.). The score includes dynamic markings such as *pp* (pianissimo), *ff* (fortissimo), *p* (piano), and *espress.* (espressivo). It also includes performance instructions like *Wind sustain.* and *sempre pp*.

a death - song, up - raised by lips of af -
 Yet . . . a death - song, up - raised by lips of af -
 death - song, up - raised by lips . . . of af -
 Yet . . . a death - song, up - raised . . . by af -
 Ped. * Ped. *
 R
 fec - tion, by lips of af - fec - tion,
 fec - tion, by lips of af - fec - tion,
 fec - tion, is glor - ious, is glor - ious, is
 fec - tion, is glor - ious,
 R
 mf espress.
 by lips of af - fec - tion, by lips of af -
 by lips of af - fec - tion, by lips of af -
 glor - ious, is glor - ious, a death song, up -
 is glor - ious, glor - ious, a death-song, a
 ff Tutti.

fec - tion, is glor - ious, is glor -

fec-tion, is glor - ious, is glor - ious, is glor -

raised by lips, by lips of af - fec - tion, is glor -

death - song, up-raised by lips of af - fec - tion, is glor -

ious, is glor - ious,

ious, is glor - ious,

ious, is glor - ious,

ious, is glor - ious,

ious, is glor - ious,

is glor - ious.

is glor - ious.

is glor - ious.

is glor - ious.

is glor - ious.

Wind. *p* Str. *pizz.*

Ob. *Fl.* *S.* *Ob.* *Fl. & Cl.* *Str.*

NOVELLO'S COLLECTION OF TRIOS, QUARTETTS, &c., FOR FEMALE VOICES.

IN VOLUMES, OCTAVO, BOUND IN CLOTH, GILT EDGES, 5s. EACH; OR IN SEPARATE NUMBERS.

| | | | | |
|----|---|-------------------------------|-------------------|-----|
| 76 | A MORNING WALK | 3 Voices | JOACHIM RAFF | 6d. |
| 62 | A SONG OF THE FOUR SEASONS | 3 Voices | LUARD SELBY | 3d. |
| 51 | A SPRING MORNING | 3 Voices | FRANZ ABT | 3d. |
| 23 | AVE MARIA ("Loreley") | 3 Voices | MENDELSSOHN | 2d. |
| 30 | AVE MARIA | 3 Voices | MARCHETTI | 3d. |
| 49 | BLANCHE OF PROVENCE | 3 Voices | CHERUBINI | 3d. |
| 37 | BELLS IN MAY... .. | 3 Voices | Dr. F. HILLER | 3d. |
| 41 | CALL TO THE MOUNTAINS | 3 Voices | Dr. F. HILLER | 3d. |
| 68 | CHARMING LITTLE VALLEY | 3 Voices | GIULIO ROBERTI | 3d. |
| 13 | CORONACH | 3 Voices | SCHUBERT | 3d. |
| 71 | DAY IS AT LAST DEPARTING | 3 Voices | JOACHIM RAFF | 3d. |
| 9 | EVENING | 3 Voices | HENRY SMART | 2d. |
| 59 | EVENING REST | 3 Voices | OSKAR WERNANN | 4d. |
| 65 | FARE THEE WELL!... .. | 3 Voices | GIULIO ROBERTI | 3d. |
| 55 | FLY FORTH, MY SONG | 3 Voices | FRANZ ABT | 3d. |
| 46 | GLORIOUS STAND THE MOUNTAINS | 3 Voices, with soli S. and A. | C. REINTHALER | 3d. |
| 17 | GLORY TO THE LORD ALMIGHTY | 3 Voices | SCHUBERT | 3d. |
| 15 | GOD IN NATURE | 4 Voices | SCHUBERT | 4d. |
| 44 | GOOD NIGHT | 3 Voices, with soli S. and A. | HENRY LESLIE | 3d. |
| 22 | HAIL TO THEE, CHILD OF THE EARTH ("Bride of Dunkerron") | 3 Voices | HENRY SMART | 2d. |
| 56 | HEAR, O HEAR MY PRAYER (Veni, Domine) | 3 Voices | MENDELSSOHN | 3d. |
| 27 | HEARTS FEEL THAT LOVE THEE ("Athalie")... .. | 3 Voices | MENDELSSOHN | 2d. |
| 2 | HEAVEN | 3 Voices | HENRY SMART | 4d. |
| 3 | HOPE AND MEMORY | 3 Voices | HENRY SMART | 4d. |
| 39 | HOURS OF REST | 3 Voices | Dr. F. HILLER | 3d. |
| 29 | I WAITED FOR THE LORD ("Lobgesang") | 3 Voices | MENDELSSOHN | 3d. |
| 35 | IN THE WOOD... .. | 3 Voices | Dr. F. HILLER | 3d. |
| 24 | JESUS, HEAVENLY MASTER ("Calvary") | 3 Voices | SPOHR | 2d. |
| 20 | LORD, HOW LONG | 3 Voices | BRAMHMS | 4d. |
| 60 | MAKE THE CAR OF A GOLDEN KING-CUP | 3 Voices | Sir M. COSTA | 4d. |
| 4 | NIGHT SINKS ON THE WAVE... .. | 3 Voices | HENRY SMART | 3d. |
| 61 | NOW MAY AGAIN | 4 Voices | MENDELSSOHN | 2d. |
| 18 | O CLAP YOUR HANDS (Psalm xlvii.) | 3 Voices | E. H. THORNE | 6d. |
| 58 | O LORD, THOU HAST SEARCHED (Surrexit Pastor Bonus) | 4 Voices | MENDELSSOHN | 6d. |
| 57 | O PRAISE THE LORD (Laudate Pueri Dominum) | 3 Voices | MENDELSSOHN | 4d. |
| 19 | O SING TO GOD (NOEL) | 3 Voices, with soli S. & A. | CH. GOUNOD | 6d. |
| 5 | OH, SKYLARK, FOR THY WING | 3 Voices | HENRY SMART | 4d. |
| 52 | ON DEPARTURE | 3 Voices | FRANZ ABT | 2d. |
| 69 | OUR HOME SHALL BE ON THIS BRIGHT ISLE ("Bride of Dunkerron") | 4 Voices, with solo... | HENRY SMART | 4d. |
| 36 | PEACE | 3 Voices | Dr. F. HILLER | 3d. |
| 64 | PEACE | 3 Voices | GIULIO ROBERTI | 3d. |
| 43 | RISE AGAIN, GLAD SUMMER SUN | 3 Voices, with A. solo | HENRY LESLIE | 3d. |
| 26 | SAY, WHERE IS HE BORN? ("Christus") | 3 Voices | MENDELSSOHN | 2d. |
| 16 | SERENADE | 4 Voices, with solo | SCHUBERT | 6d. |
| 25 | SPINNING CHORUS ("Flying Dutchman") | 4 Voices, with S. soli | WAGNER | 3d. |
| 63 | SUMMER DAYS... .. | 3 Voices | H. C. BANISTER | 3d. |
| 21 | SUMMER EVE | 4 Voices | J. L. HATTON | 3d. |
| 50 | SUNSET | 3 Voices | FRANZ ABT | 3d. |
| 73 | SPRING IN THE LAND | 3 Voices | JOACHIM RAFF | 3d. |
| 47 | THE APPROACH OF MAY | 3 Voices | T. A. WALMISLEY | 3d. |
| 6 | THE BIRD AT SEA | 3 Voices | HENRY SMART | 4d. |
| 1 | THE CORALL'D CAVES OF OCEAN | 3 Voices | HENRY SMART | 4d. |
| 53 | THE FATHER'S WATCHFUL EYE | 3 Voices | FRANZ ABT | 3d. |
| 8 | THE FAY'S SONG | 3 Voices | HENRY SMART | 4d. |
| 33 | THE FISHER WIFE'S SONG | 3 Voices | J. L. HATTON | 3d. |
| 70 | THE LAMENT | 3 Voices | GABUSSI | 3d. |
| 14 | THE LORD IS MY SHEPHERD... .. | 4 Voices | SCHUBERT | 4d. |
| 48 | THE MERMAIDS | 3 Voices | T. A. WALMISLEY | 4d. |
| 67 | THE NIGHTS | 3 Voices | GIULIO ROBERTI | 3d. |
| 40 | THE SECRET | 3 Voices | Dr. F. HILLER | 3d. |
| 31 | THE SHADES OF NIGHT ARE FLYING | 3 Voices | SPOHR | 4d. |
| 45 | THE SWALLOW | 3 Voices | HENRY LESLIE | 3d. |
| 42 | THE WANDERER'S NIGHT-SONG | 3 Voices | Dr. F. HILLER | 2d. |
| 10 | THE WATER-NYMPHS | 3 Voices | HENRY SMART | 4d. |
| 7 | THE WOOD-NYMPHS | 3 Voices | HENRY SMART | 3d. |
| 66 | TWILIGHT | 3 Voices | GIULIO ROBERTI | 3d. |
| 54 | TWILIGHT | 3 Voices | FRANZ ABT | 3d. |
| 75 | VICISSITUDE | 3 Voices | JOACHIM RAFF | 4d. |
| 28 | WELCOME TO THIS PLACE | 4 Voices | Sir H. R. BISHOP | 2d. |
| 72 | WHAT CAN THE STARS BE? | 3 Voices | JOACHIM RAFF | 3d. |
| 38 | WHEN DOES A MAIDEN | 3 Voices | Dr. F. HILLER | 3d. |
| 74 | WHEN GLOWS A HEART WITH SILENT LOVE | 3 Voices | JOACHIM RAFF | 4d. |
| 11 | WHERE ARE THE ANGELS | 3 Voices | J. L. HATTON | 3d. |
| 34 | WITH A LAUGH AS WE GO ROUND ("The May Queen") | 3 Voices | Sir W. S. BENNETT | 4d. |
| 32 | YET ONCE AGAIN ("The Magic Flute") | 3 Voices | MOZART | 2d. |
| 12 | YOUTH, JOY, AND HOPE | 3 Voices | J. L. HATTON | 4d. |

(To be continued.)

LONDON: NOVELLO, EWER AND CO.

THE ORPHEUS

(NEW SERIES)

A COLLECTION OF GLEES AND PART-SONGS FOR MALE VOICES.

NOTWITHSTANDING the popularity of the ORPHEUS in its former shape, it is believed that its issue in separate Voice Parts is scarcely in accordance with the present taste; it is therefore the intention of Messrs. Novello, Ewer and Co. to publish a New Series of this favourite Collection, in which every composition will appear in the popular Octavo form, in single numbers printed in Vocal Score, with a carefully revised Pianoforte Accompaniment. In many instances the translation of the words will also undergo revision.

The ORPHEUS will now consist exclusively of Part-Music for

MEN'S VOICES.

The whole of the original Series, with a few unimportant exceptions, will be published in the new form, and new compositions by the best composers will be added from time to time, as well as a number of pieces which have become popular in other forms or in other Collections. The Part-Songs for Mixed Voices hitherto contained in the Series will in future appear in the "Part-Song Book."

The whole of the compositions by Mendelssohn, until now included in the ORPHEUS, are issued as a separate publication, forming a complete collection of his Part-Songs.

VOLUME I.—*Cloth, gilt edges, 5/-.*

| | | |
|--|------------------|-----|
| 1. The long day closes | A. Sullivan | 3d. |
| 2. The Beleaguered | A. Sullivan | 4d. |
| 3. The Homeward Watch | H. Smart | 2d. |
| 4. Come away, come away | Schäfer | 2d. |
| 5. Onward roaming, never weary | Müller | 2d. |
| 6. Hark! the merry drum | Krugh | 4d. |
| 7. Vermeland... .. | Swedish Melody | 2d. |
| 8. Dear land of my fathers | Swedish Melody | 2d. |
| 9. Still amid old Sweden's Youth | Dalecarlian Song | 2d. |
| 10. A Franklyn's dogge | A. C. Mackenzie | 6d. |
| 11. All things love thee | J. L. Hatton | 3d. |
| 12. A Song of Winter | J. L. Hatton | 3d. |
| 13. Going away | J. L. Hatton | 4d. |
| 14. Sleep, my sweet | J. L. Hatton | 3d. |
| 15. Spring, ye flow'rets | J. L. Hatton | 2d. |
| 16. Summer eve | J. L. Hatton | 3d. |
| 17. The sweet creature | J. L. Hatton | 3d. |
| 18. To Julia | J. L. Hatton | 3d. |
| 19. O thou whose beams (Ossian's Hymn) | Sir John Goss | 6d. |
| 20. T'other day as I sat (Sycamore Shade) | Sir John Goss | 6d. |
| 21. Hark! heard ye not | Sir John Goss | 6d. |
| 22. The courtly bard (Kitty Fell) | Sir John Goss | 6d. |
| 23. The chase | Ch. Gounod | 6d. |
| 24. The night is cloudless and serene | Schubert | 6d. |
| 25. Battle song | Schumann | 4d. |

VOLUME II.—*Cloth, gilt edges, 5/-.*

| | | |
|--|--------------------|-----|
| 26. Weighing anchor (Outward bound) | G. A. Macfarren | 2d. |
| 27. I wish to tune my quivering lyre | T. F. Walmisley | 4d. |
| 28. Cheerfulness | Ciro Pinsuti | 6d. |
| 29. How dear to me the hour | Ciro Pinsuti | 6d. |
| 30. Peace | J. Fredk. Bridge | 6d. |
| 31. With thee, sweet hope | J. Fredk. Bridge | 6d. |
| 32. Let maids be false, so wine be true | George C. Martin | 4d. |
| 33. The Wreck of the Hesperus | Dr. H. Hiles | 6d. |
| 34. Hushed in death... .. | Dr. H. Hiles | 6d. |
| 35. Evening | Henry Leslie | 2d. |
| 36. Pibroch of Donuil Dhu | Henry Leslie | 3d. |
| 37. Night winds that so gently flow | J. Baptiste Calkin | 3d. |
| 38. Breathe soft, ye winds | J. Baptiste Calkin | 3d. |
| 39. My lady is so wondrous fair | J. Baptiste Calkin | 2d. |
| 40. Come, fill, my boys | J. Baptiste Calkin | 4d. |
| 41. I lov'd a lass | Samuel Reay | 3d. |
| 42. Love's good morrow | Samuel Reay | 2d. |
| 43. Merrily rolls the mill stream on | Samuel Reay | 4d. |
| 44. Now night her dusky mantle folds | Samuel Reay | 4d. |
| 45. Bind my brows | J. Stainer | 4d. |
| 46. Sleeping, why now sleeping (serenade) | Elizabeth Stirling | 3d. |
| 47. Disdain returned | Elizabeth Stirling | 4d. |

VOLUME III.—*Cloth, gilt edges, 5/-.*

| | | |
|---|-----------------|-----|
| 48. Bright sword of liberty | C. M. von Weber | 2d. |
| 49. To night | C. M. von Weber | 2d. |
| 50. O'er moor and mountain | L. Spohr | 2d. |
| 51. Come, boys, drink and merry be | H. Marschner | 2d. |
| 52. Married and single | H. Werner | 2d. |
| 53. The Sabbath call | C. Kreutzer | 2d. |
| 54. Evening | L. de Call | 2d. |
| 55. Softly, softly (Piano, piano) | Seyfried | 3d. |
| 56. Banish, O maiden | O. Lorenz | 4d. |
| 57. Lutzow's wild chase | Weber | 2d. |

| | | |
|--|-----------------|-----|
| 58. Soldier's Song | H. Werner | 2d. |
| 59. Hark! above us | C. Kreutzer | 2d. |
| 60. Lovely night | F. X. Chwatal | 2d. |
| 61. The two Roses | H. Werner | 2d. |
| 62. The Toper's Glee | Zelter | 2d. |
| 63. Integer vitæ | Flemming | 2d. |
| 64. The Three Huntsmen | C. Kreutzer | 3d. |
| 65. Parting | F. Otto | 3d. |
| 66. O most holy one | | 2d. |
| 67. He who trusts in ladies fair | Eisenhofer | 3d. |
| 68. Spring's delights | Müller | 4d. |
| 69. Absence | F. Schneider | 2d. |
| 70. On fragrant myrtles | Müller | 3d. |
| 71. O cruel maid | Kalliwoda | 2d. |
| 72. Twine ye roses in your hair | Pohlentz | 2d. |
| 73. The sun is gone | Bergt | 2d. |
| 74. Ah! with me (Deh! con me) | Seyfried | 3d. |
| 75. Dear maid | L. de Call | 2d. |
| 76. I tell thee, boy | Grassini | 4d. |
| 77. Soldiers' Chorus | H. Werner | 2d. |
| 78. The Ladies | Reichardt | 4d. |
| 79. The Mariner's Song | M. Haydn | 2d. |
| 80. To Song | C. M. von Weber | 2d. |
| 81. King Joy | H. Werner | 3d. |
| 82. Calm eyes of beauty (Luci sereni) | Seyfried | 2d. |
| 83. The miner's song | Annacker | 3d. |
| 84. Wave high your hats | Baur | 2d. |
| 85. Song of Harold Harfager | H. Werner | 3d. |

VOLUME IV.

| | | |
|---|-------------------|-----|
| 86. Dr. St. Paul | Zelter | 3d. |
| 87. Oft when eve has rest bestowed | L. de Call | 2d. |
| 88. The Twelve | G. W. Fink | 3d. |
| 89. Lord, I pray Thee, set me free (Libera me, Domine) | Kalliwoda | 2d. |
| 90. The Chapel | C. Kreutzer | 3d. |
| 91. Every rustling tree | Kuhlau | 2d. |
| 92. The Rifleman | F. Otto | 2d. |
| 93. Pleasing pain | L. de Call | 2d. |
| 94. Through woods and fields | C. Kreutzer | 4d. |
| 95. The Cuckoo | L. Spohr | 4d. |
| 96. Peace of mind | Steinacker | 4d. |
| 97. Huntsman's joy | C. Kreutzer | 3d. |
| 98. Maiden, listen | C. F. Adam | 2d. |
| 99. Beauteous clouds | H. Werner | 2d. |
| 100. Must I then part from thee (Parting) | F. Otto | 2d. |
| 101. War Song | H. Werner | 2d. |
| 102. Slumber sweetly, dearest | Eisenhofer | 2d. |
| 103. The mariner's return | Hoesler | 4d. |
| 104. Huntsman's Song | Pohlentz | 4d. |
| 105. Spring-time | C. Kreutzer | 3d. |
| 106. The Equinox | C. Kreutzer | 2d. |
| 107. Hilarity | S. H. Dehn | 2d. |
| 108. The Request | C. A. Bertelsmann | 3d. |
| 109. Hope and fear | F. Otto | 2d. |
| 110. Hail to the chief... .. | F. Schubert | 2d. |
| 111. The dying child | I. I. Viotta | 2d. |
| 112. Soldier's love | Kücken | 2d. |
| 113. Gondolier's Serenade | F. Schubert | 4d. |

(To be continued.)

LONDON: NOVELLO, EWER & CO.,

1, BERNERS STREET (W.), AND 80 & 81, QUEEN STREET (E.C.)

BOSTON, NEW YORK AND PHILADELPHIA: DITSON & CO.

ORATORIOS, &c. (continued).

| HAYDN. | | | | Paper Covers. | Paper Boards. | Scarlet Cloth. |
|--|----|----|----|------------------|------------------|-------------------|
| THE CREATION | .. | .. | .. | 2/0 | 2/6 | 4/0 |
| THE CREATION, Pocket Edition | .. | .. | .. | 1/0 | 1/6 | 2/0 |
| THE SEASONS | .. | .. | .. | 3/0 | 3/6 | 5/0 |
| Ditto SPRING, SUMMER, AUTUMN, WINTER, each | .. | .. | .. | 1/0 | — | — |
| FIRST MASS IN B FLAT (Latin words) .. | .. | .. | .. | 1/0 | 1/6 | 2/6 |
| Ditto (Latin and English) | .. | .. | .. | 1/0 | 1/6 | 2/6 |
| SECOND MASS IN C (Latin words) | .. | .. | .. | 1/0 | 1/6 | 2/6 |
| THIRD MASS (IMPERIAL) (Latin and English) | .. | .. | .. | 1/0 | 1/6 | 2/6 |
| THE PASSION; OR, SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS | .. | .. | .. | 2/0 | 2/6 | 4/0 |
| TE DEUM (English and Latin) | .. | .. | .. | 1/0 | — | — |

GEORGE HENSCHEL.

| | | | | | | |
|-------------------------------------|----|----|----|---|---|---|
| OUT OF DARKNESS (130th Psalm) | .. | .. | .. | / | / | / |
|-------------------------------------|----|----|----|---|---|---|

FERDINAND HILLER.

| | | | | | | |
|----------------------------|----|----|----|-----|-----|-----|
| NALA AND DAMAYANTI | .. | .. | .. | 4/0 | — | 6/0 |
| A SONG OF VICTORY | .. | .. | .. | 2/0 | 2/6 | 4/0 |

HUMMEL.

| | | | | | | |
|----------------------------------|----|----|----|-----|-----|-----|
| FIRST MASS IN B FLAT | .. | .. | .. | 1/6 | 2/0 | 3/0 |
| COMMUNION SERVICE, ditto | .. | .. | .. | 2/0 | — | 4/0 |
| SECOND MASS IN E FLAT | .. | .. | .. | 1/6 | 2/0 | 3/0 |
| COMMUNION SERVICE, ditto | .. | .. | .. | 2/0 | — | 4/0 |
| THIRD MASS IN D | .. | .. | .. | 1/6 | 2/0 | 3/0 |
| COMMUNION SERVICE, ditto | .. | .. | .. | 2/0 | — | 4/0 |

C. WARWICK JORDAN.

| | | | | | | |
|-------------------------------------|----|----|----|-----|---|---|
| BLOW YE THE TRUMPET IN ZION | .. | .. | .. | 1/6 | — | — |
|-------------------------------------|----|----|----|-----|---|---|

H. LAHEE.

| | | | | | | |
|--|----|----|----|-----|---|---|
| THE SLEEPING BEAUTY (Female voices) .. | .. | .. | .. | 2/6 | — | — |
|--|----|----|----|-----|---|---|

LEONARDO LEO.

| | | | | | | |
|-----------------------|----|----|----|-----|-----|---|
| DIXIT DOMINUS | .. | .. | .. | 1/6 | 2/0 | — |
|-----------------------|----|----|----|-----|-----|---|

G. A. MACFARREN.

| | | | | | | |
|---------------------------------------|----|----|----|-----|-----|-----|
| MAY-DAY | .. | .. | .. | 2/0 | 2/6 | 3/6 |
| THE SOLDIER'S LEGACY (Operetta) | .. | .. | .. | 6/0 | — | — |
| OUTWARD BOUND | .. | .. | .. | 2/6 | — | 4/0 |

MENDELSSOHN.

| | | | | | | |
|--|----|----|----|-----|-----|-----|
| ELIJAH | .. | .. | .. | 4/0 | 4/6 | 6/0 |
| ST. PAUL | .. | .. | .. | 2/0 | 2/6 | 4/0 |
| HYMN OF PRAISE (Lobgesang) | .. | .. | .. | 1/0 | 1/6 | 2/6 |
| AS THE HART PANTS (42nd Psalm) | .. | .. | .. | 1/0 | — | — |
| COME, LET US SING (95th Psalm) | .. | .. | .. | 1/0 | — | — |
| WHEN ISRAEL OUT OF EGYPT CAME (114th Psalm), 8 voices | .. | .. | .. | 1/0 | — | 5/0 |
| NOT UNTO US, O LORD (115th Psalm) .. | .. | .. | .. | 1/0 | — | — |
| LORD, HOW LONG WILT THOU FORGET ME (13th Psalm) | .. | .. | .. | 1/0 | — | — |
| HEAR MY PRAYER (s. solo and chorus) .. | .. | .. | .. | 1/0 | — | — |
| LAUDA SION (Praise Jehovah) | .. | .. | .. | 2/0 | 2/6 | 4/0 |
| THE FIRST WALPURGIS NIGHT | .. | .. | .. | 1/0 | 1/6 | 2/6 |
| MIDSUMMER NIGHT'S DREAM | .. | .. | .. | 1/0 | — | — |
| ATHALIE | .. | .. | .. | 2/0 | 2/6 | 4/0 |
| ANTIGONE (Male voices) | .. | .. | .. | 4/0 | — | 6/0 |
| MAN IS MORTAL (8 voices) | .. | .. | .. | 1/0 | — | — |
| FESTGESANG (Hymns of Praise) | .. | .. | .. | 1/0 | — | — |
| Ditto (Male voices) | .. | .. | .. | 1/0 | — | — |
| CHRISTUS | .. | .. | .. | 1/0 | — | — |
| THREE MOTETTS FOR FEMALE VOICES .. | .. | .. | .. | 1/0 | — | — |
| Each Motett singly | .. | .. | .. | 0/6 | — | — |
| SON AND STRANGER (Operetta) | .. | .. | .. | 4/0 | — | — |
| LORELEY | .. | .. | .. | 2/0 | — | — |
| ŒDIPUS AT COLONOS (Male voices) | .. | .. | .. | 3/0 | — | — |
| TO THE SONS OF ART (ditto) | .. | .. | .. | 1/0 | — | — |
| JUDGE ME, O GOD (43rd Psalm) | .. | .. | .. | 0/4 | — | — |
| WHY RAGE FIERCELY THE HEATHEN (2nd Psalm) | .. | .. | .. | 0/6 | — | — |
| MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm) | .. | .. | .. | 0/6 | — | — |
| SING TO THE LORD (98th Psalm) | .. | .. | .. | 0/8 | — | — |
| SIX ANTHEMS. Composed for the Cathedral at Berlin. For 8 voices, arranged in 4 parts by Dr. Steggall | .. | .. | .. | 0/8 | — | — |
| AVE MARIA (Saviour of Sinners), 8 voices | .. | .. | .. | 1/0 | — | — |

MEYERBEER.

| | | | | | | |
|-------------------------------------|----|----|----|-----|---|---|
| NINETY-FIRST PSALM (Latin Words) .. | .. | .. | .. | 1/0 | — | — |
| Ditto (English Words) | .. | .. | .. | 1/0 | — | — |

MOZART.

| | | | | | | |
|---|----|----|----|-----|-----|-----|
| FIRST MASS (Latin and English words) .. | .. | .. | .. | 1/0 | 1/6 | 2/6 |
| TWELFTH MASS (Latin words) | .. | .. | .. | 1/0 | 1/6 | 2/6 |
| Ditto (Latin and English words) .. | .. | .. | .. | 1/0 | 1/6 | 2/6 |
| REQUIEM MASS (Latin words) | .. | .. | .. | 1/0 | 1/6 | 2/6 |
| Ditto (Latin and English words) .. | .. | .. | .. | 1/0 | 1/6 | 2/6 |
| LITANIA DE VENERABILI ALTARIS (in E flat) | .. | .. | .. | 1/6 | 2/0 | 3/0 |
| LITANIA DE VENERABILI SACRAMENTO (in B flat) | .. | .. | .. | 1/6 | 2/0 | 3/0 |

PERGOLESI.

| | | | | | | |
|------------------------------------|----|----|----|-----|---|---|
| STABAT MATER (Female voices) | .. | .. | .. | 1/0 | — | — |
|------------------------------------|----|----|----|-----|---|---|

PURCELL.

| | | | | | | |
|-----------------------------------|----|----|----|-----|---|---|
| TE DEUM AND JUBILATE IN D | .. | .. | .. | 1/6 | — | — |
|-----------------------------------|----|----|----|-----|---|---|

ROMBERG.

| | | | | | | |
|-------------------------------------|----|----|----|-----|-----|-----|
| THE LAY OF THE BELL | .. | .. | .. | 1/0 | 1/6 | 2/6 |
| THE TRANSIENT AND THE ETERNAL | .. | .. | .. | 1/0 | — | — |

ROSSINI.

| | | | | | | |
|------------------------|----|----|----|-----|-----|-----|
| STABAT MATER | .. | .. | .. | 1/0 | 1/6 | 2/6 |
| MOSES IN EGYPT | .. | .. | .. | 6/0 | — | — |

F. SCHUBERT.

| | | | | | | |
|----------------------------------|----|----|----|-----|-----|-----|
| MASS IN A FLAT | .. | .. | .. | 1/6 | 2/0 | 3/0 |
| COMMUNION SERVICE, ditto | .. | .. | .. | 2/0 | — | 3/6 |
| MASS IN E FLAT | .. | .. | .. | 3/0 | 3/6 | 5/0 |
| COMMUNION SERVICE, ditto | .. | .. | .. | 3/0 | — | 5/0 |
| MASS IN B FLAT | .. | .. | .. | 1/6 | 2/0 | 3/0 |
| COMMUNION SERVICE, ditto | .. | .. | .. | 2/0 | — | 3/6 |
| MASS IN C | .. | .. | .. | 1/6 | 2/0 | 3/0 |
| COMMUNION SERVICE, ditto | .. | .. | .. | 2/0 | — | 3/6 |
| MASS IN G | .. | .. | .. | 1/6 | 2/0 | 3/0 |
| COMMUNION SERVICE, ditto | .. | .. | .. | 2/0 | — | 3/6 |
| MASS IN F | .. | .. | .. | 1/6 | 2/0 | 3/0 |
| COMMUNION SERVICE, ditto | .. | .. | .. | 2/0 | — | 3/6 |
| SONG OF MIRIAM | .. | .. | .. | 1/0 | — | — |

R. SCHUMANN.

| | | | | | | |
|-------------------------------------|----|----|----|-----|-----|-----|
| PARADISE AND THE PERI | .. | .. | .. | 2/6 | 3/0 | 4/0 |
| PILGRIMAGE OF THE ROSE | .. | .. | .. | 1/6 | 2/0 | 3/0 |
| MANFRED | .. | .. | .. | 1/0 | — | — |
| FAUST | .. | .. | .. | 3/0 | 3/6 | 5/0 |
| ADVENT HYMN, "IN LOWLY GUISE" | .. | .. | .. | 1/0 | — | — |
| NEW YEAR'S SONG | .. | .. | .. | 1/0 | — | — |

HENRY SMART.

| | | | | | | |
|--------------------------------|----|----|----|-----|-----|-----|
| THE BRIDE OF DUNKERRON | .. | .. | .. | 2/6 | 3/0 | 4/0 |
|--------------------------------|----|----|----|-----|-----|-----|

JOHN STAINER.

| | | | | | | |
|--------------------------------|----|----|----|-----|-----|---|
| THE DAUGHTER OF JAIRUS | .. | .. | .. | 1/6 | 2/0 | — |
|--------------------------------|----|----|----|-----|-----|---|

SPOHR.

| | | | | | | |
|-----------------------------------|----|----|----|-----|-----|-----|
| CALVARY | .. | .. | .. | 2/6 | 3/0 | 4/0 |
| FALL OF BABYLON | .. | .. | .. | 3/0 | 3/6 | 5/0 |
| LAST JUDGMENT | .. | .. | .. | 1/0 | 1/6 | 2/6 |
| THE CHRISTIAN'S PRAYER | .. | .. | .. | 1/6 | 2/0 | 3/0 |
| GOD, THOU ART GREAT | .. | .. | .. | 1/0 | — | — |
| HOW LOVELY ARE THY DWELLINGS FAIR | .. | .. | .. | 0/8 | — | — |

ARTHUR SULLIVAN.

| | | | | | | |
|--------------------------|----|----|----|-----|---|-----|
| FESTIVAL TE DEUM | .. | .. | .. | 2/0 | — | 3/6 |
|--------------------------|----|----|----|-----|---|-----|

VAN BREE.

| | | | | | | |
|---------------------------|----|----|----|-----|-----|-----|
| ST. CECILIA'S DAY | .. | .. | .. | 1/6 | 2/0 | 3/0 |
|---------------------------|----|----|----|-----|-----|-----|

C. M. VON WEBER.

| | | | | | | |
|--|----|----|----|-----|-----|-----|
| MASS IN G (Latin and English Words) .. | .. | .. | .. | 1/0 | 1/6 | 2/6 |
| MASS IN E FLAT (ditto) | .. | .. | .. | 1/0 | 1/6 | 2/6 |
| JUBILEE CANTATA | .. | .. | .. | 1/0 | — | — |

S. S. WESLEY.

| | | | | | | |
|---------------------------------|----|----|----|-----|---|---|
| O LORD, THOU ART MY GOD | .. | .. | .. | 1/0 | — | — |
|---------------------------------|----|----|----|-----|---|---|

NOVELLO, EWER & CO.'S

MUSIC PRIMERS

EDITED BY
DR. STAINER.

In issuing this series of Music Primers the Editor sees with pleasure the realisation of a desire he has long felt, to place in the hands of teachers and students of music a set of educational works of a high standard at a price so low as to render them attainable by all.

The growing interest in music generally, and rapid spread of its study, so very evident in this country, render it of the utmost importance that the student's first steps in every branch should be directed with skill and based on sound principles. The Editor has kept this object steadily in view, and he believes that each one of these Primers will prove to be as carefully constructed in detail as it is comprehensive in design.

Such a result would have been impossible but for the hearty support and sympathy of those authors, men of known ability in their special branches of art, who have embodied the results of their long and valuable experience in their respective contributions.

While gratefully acknowledging the kindness of these gentlemen, the Editor cannot but express a hope that the Primers may prove as useful to the public, and as beneficial to art, as both authors and publishers have endeavoured to make them.

| | | | | | | s. | d. |
|-----|--|-------------------------------|----------------|--------------------|---|---------------------|-----|
| 1. | THE PIANOFORTE | - | - | - | - | E. PAUER | 2 0 |
| 2. | THE RUDIMENTS OF MUSIC | - | - | - | - | W. H. CUMMINGS | 1 0 |
| 3. | THE ORGAN | - | - | - | - | DR. STAINER | 2 0 |
| 4. | THE HARMONIUM | - | (In the Press) | - | - | KING HALL | |
| 5. | SINGING | - | - | (Paper boards 5/-) | - | A. RANDEGGER | 4 0 |
| 6. | SPEECH IN SONG | (Singer's Pronouncing Primer) | - | - | - | A. J. ELLIS, F.R.S. | 2 0 |
| 7. | MUSICAL FORMS | - | - | - | - | E. PAUER | 2 0 |
| 8. | HARMONY | - | - | - | - | DR. STAINER | 2 0 |
| 9. | COUNTERPOINT | - | - | - | - | DR. BRIDGE | 2 0 |
| 10. | FUGUE | - | - | - | - | JAMES HIGGS | 2 0 |
| 11. | SCIENTIFIC BASIS OF MUSIC | - | - | - | - | DR. STONE | 1 0 |
| 13. | CHURCH CHOIR TRAINING | - | - | - | - | REV. J. TROUTBECK | 1 0 |
| 14. | PLAIN-SONG | - | - | - | - | REV. T. HELMORE | 2 0 |
| 15. | INSTRUMENTATION | - | - | - | - | E. PROUT | 2 0 |
| 16. | THE ELEMENTS OF THE BEAUTIFUL IN MUSIC | - | - | - | - | E. PAUER | 1 0 |
| 17. | THE VIOLIN | - | - | - | - | BERTHOLD TOURS | 2 0 |
| 18. | TONIC SOL-FA | - | - | - | - | J. CURWEN | 1 0 |

(TO BE CONTINUED.)

Any of the above may be had, strongly bound in boards, price 6d. each extra.

LONDON: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.)